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THE ROYAL COLLEGE OF MUSIC.

PRESIDENT:

H.R.H. THE PRINCE OF WALES, K.G.

TEMPORARY OFFICES:

OFFICE OF THE DUCHY OF CORNWALL,
1 BUCKINGHAM GATE,
LONDON, S.W.

[1.]

THE ROYAL COLLEGE OF MUSIC SOUTH KENSINGTON LONDON

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THE

ROYAL COLLEGE OF MUSIC.

PRESIDENT:

H.R.H. THE PRINCE OF WALES, K.G.

DIRECTOR:

MR. GEORGE GROVE, D.C.L.

HON. SECRETARY:

MR. CHARLES MORLEY.

I.

THE terms proposed as the basis for the establishment of the College, subject to future modifications, are as follows:—

1. The object of the College is to provide a Central Institution for education in Music, of a similar nature to the Conservatoires of Paris and Vienna. Object.

2. It will furnish a thorough and systematic education in Theoretical and Practical Music in the following branches: Harmony, Counterpoint, and Composition, Organ, Pianoforte, Violin, Violoncello, Wind Instruments, Singing—including Solo, Part, Chorus, and Dramatic Singing, with Elocution—Ensemble and Orchestral Playing, and the History of Music. There will also be instruction in Modern Languages. It is hoped to obtain admission for the pupils to the rehearsals of the chief metropolitan concerts. The professors will be the most eminent musicians attainable. Heads of Education.

3. It is intended, at present, to establish Foundation Scholarships for the Education of One Hundred Scholars, Foundation Scholarships.

and for the Maintenance of Fifty. These Scholarships will be open to persons of either sex, within certain limits of age, who shall pass a competitive examination to the satisfaction of Examiners appointed by the College.

Paying Students.

4. The College will also be available for Students, on payment of certain fees to be hereafter determined. The Students will have to pass a strict entrance examination before Examiners appointed by the College; to conform in all respects to the rules of the College; and not to leave before the completion of a prescribed course, unless for reasons satisfactory to the council.

Fellowships.

5. It is intended to found Fellowships available for a term of years for those who, having passed their final examination in College, shall satisfy the Examiners of their fitness for such Fellowships. The object of the Fellowships is to assist rising muscians who, after achieving distinction at the College, might otherwise be tempted to commence their professional careers too early, and thus to sacrifice the higher aspirations of their art to the necessity of earning immediate means of subsistence.

Locality of College.

6. Ground for the erection of Collegiate Buildings will be provided by the Royal Commissioners of 1851 on their estate; and the College will find immediate accommodation in a house presented to the Prince of Wales, for the purpose, by Mr. C. J. Freake. This house adjoins the Albert Hall, and the College will be allowed the temporary use of the practising rooms, theatres, &c., in that building.

Students.

7. The Students of the College will consist of:—

1. Foundationers.

(*a*) With tuition and maintenance;
(*b*) With tuition only.

2. Paying Pupils.

(*a*) By fees;
(*b*) Through Local Scholarships.

Foundation.

8. The Foundation Scholarships are open to all classes

of Her Majesty's subjects, whether natives of Great Britain and Ireland or not.

Examination.

9. No Foundation Scholar or Paying Pupil will be admitted unless he or she is found to have attained a certain standard of proficiency, on examination by Examiners appointed or approved of by the College.

Local Scholarships.

10. Scholarships providing tuition and maintenance may be established, open to local competition only, on payment of a capital sum of £3000, such Local Scholarships bearing the name of the locality founding them. The candidates must pass an examination before examiners appointed or approved by the College, and if no candidate reaches the required standard of excellence, the scholarship will be applied to the general funds of the College until such time as a sufficiently qualified candidate is offered. Under these conditions any locality may, for each sum of £3000, have in perpetuity a scholar in the College designated by the name of the locality.

Private Scholarships.

11. Any person may found a Scholarship or Scholarships for the maintenance of one or more pupils on the Foundation by the donation of a sufficient sum. Such sum is, at present, fixed at £2500 each Scholarship.

TRUSTEES OF THE ROYAL COLLEGE.

H.R.H. THE PRINCE OF WALES, K.G.

H.R.H. THE DUKE OF EDINBURGH, K.G.

THE DUKE OF WESTMINSTER, K.G.

RT. HON. LORD CHARLES BRUCE, M.P.

SIR RICHARD WALLACE, Bart., K.C.B., M.P.

SIR JOHN ROSE, Bart., G.C.M.G.

II.

MEMORANDUMS, SPEECHES, ETC.

1. Origin of the College.

Musical tastes of Royal Family.

The movement, of which the Prince of Wales is the head, for establishing the Royal College of Music is of so much national importance that it may be well to give a short account of its origin. The musical tastes of the Royal Family are hereditary. George III.'s devotion to Handel is well known. George IV. was a generous and enlightened patron of music, and himself a performer. The Queen and the Prince Consort continued the musical traditions of the Royal Family. Her Majesty's talent for singing is well known to the readers of Mendelssohn's delightful letters; and the practical good done by the Prince in the introduction of fine music at the Ancient Concerts, the Philharmonic Concerts, and the performances at Windsor Castle, is specified at length in the appendix to Sir Theodore Martin's Life, Volume I. The opportunity of creating a national institution did not arise in the Prince's lifetime, but he showed repeatedly how much he had the advancement of music at heart; he was himself a composer of no mean merit, as the public have an opportunity of judging from the collection of his musical works very recently published. The Duke of Edinburgh, as is well known, is himself a player, and his taste and love for music are proverbial throughout the country. It is therefore not astonishing that he should at an early period have made an attempt to promote the cultivation of the art in its highest aspects. It is now ten or twelve years since he endeavoured—unsuccessfully, it is true—to persuade the Royal Academy of Music to emerge from the somewhat obscure locality in which it is placed and fix itself on the estate of the Commissioners at South Kensington. The advantages of such a step would

Duke of Edinburgh's first proposal.

not have been a mere change of site. The Commissioners of 1851 would have been virtually placed under an obligation to assist the Academy, and a great step would have been taken towards its development into a national institution.

Royal Academy of Music.

The Royal Academy of Music, thus selected by the Duke of Edinburgh, is one of the first schools of music in England. It has a skilful staff of teachers, presided over by Professor G. A. Macfarren, and a considerable number of pupils, with a corresponding income derived from their payments. The Academy, although it possesses a few scholarships which are awarded to eminent pupils, has in no respects the character of a foundation for the free teaching of scholars, and it therefore would seem to be unable to insist on its pupils fulfilling any complete course of instruction. Though established in 1822, it did not attain to the dignity of a corporation till 1830, when it was incorporated by a Royal Charter. It derives its support from donations and subscriptions, including 100 guineas a year from the Queen. A grant of £500 a year is also made to it by the Government for the purpose of "providing suitable accommodation for the institution." The residue of its income is made up from fees paid by pupils. Its government consists of a board of directors and a professional committee of management, of which Professor Macfarren is chairman. The board of directors have full powers of making bye-laws or regulations for the government of the Academy, but the committee of management have the "whole and exclusive direction and superintendence of the students and of the Academy for their education."

National Training School of Music.

The Duke of Edinburgh, being disappointed in transplanting the Academy, in the year 1875 devoted his attention to establishing at South Kensington a free school, which, had the Royal Academy accepted his Royal Highness's offer, would doubtless have formed a branch of the Academy itself. This free school was called the National Training School of Music, and took up its abode in a building erected by Mr. Freake on the estate of the Commissioners at South Kensington, and munificently presented by him to the Prince of Wales in trust for the nation. The principle of the school was the institution of

scholarships by private founders or corporate bodies, who were entitled to nominate a candidate or candidates and to have a share in the management of the society in proportion to the amount of their subscriptions. In other words the establishment consisted of fifty or more close scholarships obtained by limited competition, and conferring a complete and gratuitous education in music on the scholars. The scholarships, however, were only promised for a limited period, and were local in character; consequently the school has come to an end at the very time at which the greatest results might reasonably have been expected from it. The tuition is acknowledged to have been very ably conducted, and the pupils have in some cases attained great and recognised eminence. The short duration of the scholarships is not to be attributed so much to want of foresight on the part of the founders as to a too sanguine expectation that, after the expiration of a certain number of years, Government itself would undertake the management and expenses of the school.

The success of the Training School and the fact of its having been founded on the estate of the Commissioners of 1851, apart from other reasons, brought the promotion of music prominently under the consideration of the Prince of Wales as President of the Commission of 1851, and it appeared to him in 1878 that the time had come when an effort should be made to create a national musical institution bearing the same authoritative and central relation to music in England as the Royal Academy of Arts has to painting, and capable of rendering the same service to music in this country that the Academy and Conservatoires of Leipzig, Berlin, Paris, Brussels and Vienna render to their respective countries.

Prince of Wales summons a Meeting.

In pursuance of this purpose, the Prince of Wales, in July, 1878, summoned a number of gentlemen to attend a meeting at Marlborough House. Its purpose is formulated in the following extracts from the programme:—

Programme.

"It is expedient to promote the further advancement of the art of music in the United Kingdom by the establishment of a Royal National College of Music on a more permanent and extended basis than any existing institution.

"The object of the college will be the combination in one representative body, under the presidency of the Prince of Wales, of practical musicians, and the best and most influential patrons of music, with a view to the efficient regulation and improvement of the art and science of music, and, above all, the providing musical instruction of the highest class. Programme.

"The instruction afforded will consist of a complete course of professional training extending over several years. Scholarships of an amount sufficient to defray the whole, or a great portion, of the expense of a course of training will be obtainable by open competition. Non-professional pupils will also be admitted on such terms as to entrance fees or otherwise as may be deemed to be most beneficial to the interests of the college; but in every case the attainment of a sufficient standard of acquirement or ability will be ascertained by examination before any pupil, professional or non-professional, is admitted to the college.

"Honorary fellowships will be bestowed upon persons eminent in the musical world, and it is intended to establish fellowships carrying with them pecuniary advantages."

All idea of rivalry between the new college and the two existing institutions was carefully avoided, and, as subsidiary to the main purpose, the programme declared that the promoters were desirous of inviting a union between the Academy and the Training School, and founding the larger institution on the basis of that union. In short, the object of the promoters was to found a public national institution consisting of two branches—the one, foundationers, which would be a development of the Training School system, but on a broader basis; the other, non-foundationers, which would be a continuance and enlargement of the constitution of the Royal Academy. An Executive Committee, with Prince Christian as its chairman, was appointed by the Prince of Wales to carry into effect the resolutions of the meeting. It comprised Professor Macfarren as Principal of the Academy, Dr. Sullivan as head of the Training School, and the names of almost Proposed union of Academy and Training School. Executive Committee.

every one who was distinguished as a practical musician or as an influential patron of music, including the Duke of Edinburgh, the President of the governing body of the Training School, and Lord Dudley, chairman of the directors of the Royal Academy. The Committee, consisting of upwards of sixty members, was too numerous to practically conduct the arrangements for establishing a new institution, and a sub-committee was therefore appointed, with Prince Christian as chairman. They at once entered into negotiations with the Academy and the Training School, and in the course of a month the Royal Academy, by a majority of ten to four, and the Training School unanimously passed resolutions declaring:—

Resolutions;

"First, that it was expedient to promote the further advancement of music by the establishment of a Royal College of Music on a more permanent and extended basis than any existing institution.

"Second, that it was expedient that a union should be effected between the Royal Academy and the National Training School."

Each of the schools appointed a sub-committee to carry this union into effect in connection with the sub-committee specially appointed by Prince Christian's committee for this purpose. In the case of the Training School no obstacle was found to exist. It accepted the proposals of the committee after a short delay, and assented to becoming part of the Royal College. At this point, however, the real difficulty commenced. Protracted negotiations took place between the representatives of the Academy and Prince Christian's sub-committee, and after the lapse of a considerable time, when the Charter had been virtually accepted, and it might reasonably have been anticipated that little remained but to register the final assent of the Academy to the union, a communication was received from the Academy to the effect that the Academy peremptorily declined to accept the proposals made on behalf of the Royal College, and had, in fact, rescinded the resolution passed by its directors on the 20th of July, 1878.

passed by Training School;

rejected by Academy.

After this unexpected rebuff, various plans were con-

sidered by Prince Christian's sub-committee, which ended in their reverting to the original main object—that of founding a central national institution on the widest basis. The conduct of the undertaking, thereupon, naturally fell into the hands of the Prince of Wales as President of the Executive Committee, and, with a view to carry it into effect, he has summoned a meeting at St. James's Palace on the 28th inst. The meeting will be a national one in every sense of the word. It will comprise the Lord Lieutenants and high sheriffs of counties in the United Kingdom, the Lord Mayor of London and the mayors and provosts of all the boroughs in England and the most important towns in Scotland and Ireland, the dignitaries of the Established Church and of all religious denominations, the heads of the great educational institutions in the kingdom, and the most distinguished representatives of the colonies now in England. To meet these, are asked the whole musical community of the country—that is to say, the most eminent musicians, the most influential patrons of music, the great music sellers, the great musical instrument makers; indeed, every person prominently concerned in music, either professionally or by inclination. Representatives of the Royal Academy of Music also are invited, and it may be hoped that they will, on consideration, give their cordial support to a scheme which is founded on so wide a basis as to be capable at any time of providing for the Academy within its fold. The object of the meeting is avowedly to obtain an organization for raising a national fund for the founding of a national college. The Prince of Wales will open the meeting by an address explaining his objects, and he will be supported by the Duke of Edinburgh (Prince Christian is at this moment abroad), by the highest representatives of Church and State, and the Right Hon. the Lord Mayor.

Meeting at St. James's Palace, Feb. 28, 1882.

In France an appeal for the establishment of a College of Music would be made to the Government. In England the appeal is made to the people, for on this side the Channel voluntary contributions and voluntary efforts take the place of Ministerial supervision and Government

Appeal to the People.

aid. The Prince of Wales has for many years followed the example of the Prince Consort in placing himself at the head of every social movement which is calculated to benefit the country. The cause which he now advocates is one which touches alike the interests of the rich and the poor. A national institution for the promotion of music is necessary to raise the national taste, and to obtain the best musicians a selection must be made from all classes of society. Such is the object of the Royal College of Music. The Prince of Wales has done his part in setting on foot an organization for the establishment of such a College, and he will himself appeal, on the 28th inst., to the public for their support.

(From the *Times* of Feb. 24, 1882.)

2.

ADDRESSES of THEIR ROYAL HIGHNESSES THE PRINCE OF WALES and THE DUKE OF EDINBURGH, at a Meeting at St. James's Palace, Tuesday, February 28th, 1882.

Object of Meeting.

HIS ROYAL HIGHNESS THE PRINCE OF WALES spoke as follows:—I have called you together to-day, the representatives of the counties and towns of England, the dignitaries of the Church and other religious and educational bodies, distinguished Colonists and the representatives of foreign Powers, to aid me in the promotion of a national object by obtaining contributions for the establishment of a Royal College of Music.

Were the object of less than national importance, I should not have troubled you—the heads of social life—to meet me here to-day, and I should not myself have undertaken the responsibility of acting as the leader and organiser of the movement. I have invited to meet you the leading musicians and publishers of music, the most eminent musical instrument makers and patrons of music, and I trust that by the co-operation and union of these, the most powerful elements of society, we may succeed in

establishing a Royal College of Music on a more extended basis than any existing institution in the United Kingdom; worthy alike of this meeting and of this country, for whose benefit you are asked to give your time, your money, and your influence. Prince of Wales.

I do not propose to trouble you with any proofs of the advantages that would be derived from the establishment of a National College of Music. That subject has been fully discussed by the Duke of Albany at Manchester, and his address is before the world. He showed that relatively to foreign countries England occupied three centuries ago a higher place in the musical world than she does at the present time, and he proved that the almost universal establishment of central and national musical institutions abroad, and the want of such an institution in England, had been one cause why musical progress has not in this country kept pace with the increase of wealth and population and the corresponding development of science and art. Speeches of Dukes of Albany

Again, the necessity of public aid formed the groundwork of the appeal made at Manchester by the Duke of Edinburgh and Prince Christian. Music, as they showed, is far more expensive to teach than other arts, and the natural capacity for instruction in music is more rare than in almost any other art. You are compelled then, if you would have good musicians, to provide means by which those to whom nature has been bountiful in giving good ears and good voices, but niggardly in giving worldly wealth, may be sought out in their obscurity and brought up to distinction by a proper course of instruction. and Edinburgh, and of Prince Christian.

What I have said naturally leads me to deal with free education in music, coupled in certain cases with free maintenance of the pupil, as the first branch of the subject on which I desire to engage your sympathies and ask your aid. This system of gratuitous education is one of the principal features which will distinguish the new College from the Royal Academy and other excellent existing schools of music. I do not mean to say that we intend to exclude paying pupils. To adopt such a course would be to deprive musical ability in the upper classes of any means of access to the College, and would stamp it with a Education to be both free and on payment,

Prince of Wales.

narrow and contracted character, which is above all to be avoided in a national institution intended to include in its corporate character all classes throughout the Kingdom. What I seek to create is an institution bearing the same relation to the art of music as that which our great public schools, Eton and Winchester, for example, bear to general education. On the one side you have scholars who are on the foundation and educated by means of endowments; on the other side pupils who derive no direct benefit from the foundation. Both classes of pupils follow the same course of study, their teachers are the same, their rewards are the same. They differ only in the fact that the Collegers derive aid from the College, while those who are not on the foundation pay for the whole of their education.

as at public Schools.

Teachers to be of greatest eminence.

I lay great stress on this combination of the two systems of education—that by endowment and that by payment. Financially it enables us to have salaried teachers of the greatest eminence, who will give so much of their time as they devote to teaching, exclusively to the instruction of pupils at the College.

But more than all, a union of different classes in a common and elevating pursuit is the best mode of binding in one tie of common enthusiasm the different grades of society, varying alike in wealth and social influence. Each has much to learn from the other, and this learning is best acquired in an institution where all meet on common ground and on a footing of artistic equality.

College available for Amateurs.

A further object, and one most material, is sought to be attained by including in our College persons who do not intend to make music their profession. To advance music as an art in its highest aspects resort must be had to those who possess the best opportunities for general mental culture. The most highly-educated classes are those who have the greatest power of disseminating the influence of art throughout the country. They are the sources from which the civilising stream proceeds downwards and penetrates through every channel of our complex social life.

I will now proceed to explain the details of the scheme for which I ask your support, beginning with the foundation, as being that branch of the College for which public

money will be required. The least number of scholars which would be worthy to constitute a foundation for the College would be one hundred; of these fifty should have their education free, and fifty should be maintained as well as educated. The scholars will be selected by open competition throughout the United Kingdom. A system of examination will be organised by which every town, nay, every village, in the Kingdom may be afforded a chance of participating in the public benefaction. Only let eminent ability be found in the village choir, the pupil will be brought to London, and may, if he do but possess the requisite ability, become a Beethoven or a Mendelssohn, and any school of music may put forward its best pupil as a candidate for Collegiate honours. The expense of maintenance and education of pupils I estimate at about £80 a year; that of education alone at about £40 a year.

Prince of Wales.

Foundation Scholars.

I should hope also that your liberality will grant me means to found at least two fellowships, in order that rising musicians who have acquired distinction at the College may not be tempted, on commencing their professional career, to sacrifice the higher aspirations of their art to the necessity of providing immediate means of subsistance.

Fellowships.

Having settled the number of our foundations, where are we to place them? In London, I need not say, land is sold by the yard, and not by the acre, and a square yard in a good locality is often equal in value to a square acre in a remote district. Yet for the health of a young community we must have open space and pure air, and space is particularly necessary in a music school, for, as the Duke of Edinburgh showed in his address at Manchester, pupils in an ordinary school may be grouped and classified, but musical pupils require space for the performance either of vocal or instrumental music, and the individual attention of their masters, to an extent quite unknown in the education of pupils in other branches of knowledge.

Conditions of locality.

Again, the locality in which a school is placed must be of easy access in order to accommodate the staff of teachers; for though I hope to have a resident staff to a

Prince of Wales.

greater extent than has yet been tried in any other musical school, yet undoubtedly extraneous teaching must form a considerable portion of our instruction.

Site provided,

Now on the point of site I am happy to say I can give the meeting the most satisfactory assurance without making any calls on their liberality. It is due to the foresight of my father, the Prince Consort, that at a time when South Kensington was comparatively remote from

by Exhibition Commissioners,

London, the large estate held by the Exhibition Commissioners was purchased with a view to furnish sites for future public buildings. In the few years that have elapsed since that purchase a suburb has been converted into a city. The estate lies between two stations of the Metropolitan District Railway, and is skirted on the north by one of the most frequented roads in the metropolis. Here already we have a nucleus for the College in the

and house given by Mr. Freake.

building constructed by the great liberality of Mr. Freake, and I am enabled to state, as Chairman of the Commission of 1851, that in proportion as the public contributions enable us to construct our buildings, in the same proportion will the Commissioners be prepared to grant a sufficiency of site on which to erect them.

Commissioners will allow use of parts of Albert Hall,

The Commissioners have also a considerable portion of the Albert Hall under their control, and by connecting that Hall with the new College by a tunnel or a bridge, practising rooms, sitting rooms, dining rooms, and two small theatres will be immediately at the disposal of the

and give Annual Grant.

College. The Commissioners will also be prepared to assist the College with an annual grant of money.

Annual outlay £12,000.

To maintain the College with 100 pupils on the foundation, apart from the expense of buildings, an income of not less than from £10,000 to £12,000 a year will be required.

The plan will admit of any degree of development in proportion as the munificence of the public or the Government supplies the requisite funds.

Charter in progress.

A Charter for incorporating the College has already been prepared and laid before the Privy Council. I have myself undertaken to be President. The governing body consists of a Council entrusted with the function of making bye-laws for the regulation of the College, and of an

Executive Committee charged with the details of the administration. The names of the gentlemen who form the Council and the Executive Committee will be published, and will, I am satisfied, command the confidence alike of the public and of the musical world. Prince of Wales.

I have now laid my plan before you. I commend it to your favourable consideration. A few words I would fain add to prevent any misunderstanding of my intentions. I have not brought you here to ask your aid for the support only of a school calculated to advance music by giving the best instruction continued over a course of years. This might be done by strengthening existing schools. I have not brought you here for the sole purpose of asking for charitable aid, whereby to educate young and deserving musicians. Such an institution is but a branch of what I desire to found. My object is above and beyond this. I wish to establish an institution having a wider basis and a more extended influence than any existing school or college of music in this country. It will teach music of the highest class; it will have a foundation for the education, and in some cases for the free maintenance, of pupils who have obtained by merit the right to such privileges. But it will do more than this. It will be to England what the Berlin Conservatoire is to Germany, what the Paris Conservatoire is to France, or the Vienna Conservatoire is to Austria—the recognised centre and head of the musical world. Why is it that Germany, France, and Italy have national styles of music? Why is it that England has no music recognised as national? It has able composers, but nothing indicative of the national life or national feeling. The reason is not far to seek. There is no centre of music to which English musicians may resort with confidence, and thence derive instruction, counsel and inspiration. I hope by the breadth of my plan to interest all present in its success. You who are musicians must desire to improve your art, and such will be the object of the Royal College. You who are only lovers of music must wish well to a plan which provides for all classes of Her Majesty's subjects a pleasure which you yourselves enjoy so keenly. To those who are deaf to music, as practical men, I would say thus much— Object of College, same as that of Conservatoires abroad. Reasons for supporting the project.

Prince of Wales.

To raise the people you must purify their emotions and cultivate their imaginations. To satisfy the natural craving for excitement you must substitute an innocent and healthy mode of acting on the passions for the fierce thirst for drink and eager pursuit of other unworthy objects. Music acts directly on the emotions, and it cannot be abused, for no excess in music is injurious.

In laying this great national question before you I have followed the example of my father by offering to place myself at the head of a great social movement. I have asked you for assistance: I await your answer with confidence; I am sure that it will be worthy of the nation of which you are the representatives.

Important to Lords Lieutenant,

To you, my Lords Lieutenant, I would address myself with an intimation that I trust you will assemble meetings throughout your counties, for it is desirable that contributions should be received from all parts of the country as showing the interest taken by the people in music.

Mayors,

My Lord Mayor of London and other Mayors who are here, I am sure I may hope that you will assist me by presiding at assemblies of your fellow-townsmen, and will urge them to contribute to so national an institution. I

Clergy,

may, I doubt not, look with confidence to the representatives of the Church and of other religious and educational denominations who have been good enough to attend here, to remind their choirs and their flocks that any contributions will be a grateful testimony that the population of England are interested in improving an art which more than others excites devotional feelings and inspires with enthusiasm public and private worship.

Musicians and amateurs,

From those who are directly interested in music, either professionally or as amateurs, I trust I have a right to expect the greatest measure of assistance which they can afford; for on their behalf and with a view to extend the influence of the science to which they are devoted, we are met here to-day for the purpose of establishing a national central musical institution. I know the loyalty of our

the Colonies.

Colonial brethren; they will not be behindhand in aiding the mother country. From foreign countries I have ever received so many tokens of regard and sympathy that I may look with confidence to them to give their support

to an institution the doors of which will be thrown open to all nations. Prince of Wales.

One practical observation in conclusion. I trust that those present here to-day will each and every of them from time to time communicate to me the steps they are taking to procure contributions, and will forward to the honorary secretaries the amount of contributions they may receive.

For my part, I will take care, as soon as I am enabled to form some judgment of the extent to which the nation will support this demand, to communicate to the contributories and to the public the details of the foundation and establishment of the College of which I have only set forth in my address the general outline. (His Royal Highness resumed his seat amid loud and continued applause.)

THE DUKE OF EDINBURGH, who was received with loud applause, said:—In proposing the first resolution of this day's proceedings, it is only necessary for me to add a few remarks to the address of the Prince of Wales. Music has always been a favourite pursuit of mine. From my earliest years I have devoted my leisure hours to the study of it, and I yield to no one in my earnest desire to advance the cultivation of it among my fellow-countrymen (cheers). It was more than ten years ago that I made my first effort to found an institution which should be worthy of this country, and though unable at that time to carry my wish into effect, I have never ceased to keep the object in view, but have from time to time endeavoured, with more or less success, to carry into effect the idea which I have so dearly at heart, and which I feel to be vitally necessary for the progress of music in England. You may imagine, therefore, how warmly I welcome this meeting, how rejoiced I am at the prospect that with your assistance we are on the eve of accomplishing an object which I have for so long been anxious to attain (cheers). In the pursuit of the duties of my profession I have had the satisfaction to visit most parts of Her Majesty's dominions. My reception has in all cases been so cordial, and the welcome given me so loyal and so

Duke of Edinburgh

his interest in the subject,

and continued exertion for it.

Duke of Edinburgh.

warm, as to convince me that eminent Colonists here present will look with favour on a scheme in which the Prince of Wales and I are concerned, and which affects them as much as it does the inhabitants of these Islands (cheers)—nay more, I am encouraged to hope that the representatives of the United States of America, a country from which the Royal Family has received so much kindness, and which at present sends so many of its most promising youth to the music schools of Germany and Italy, will look with favour on the establishment of a College of Music in this country (cheers). In short, I feel an earnest conviction that all the English-speaking races throughout the world will regard the foundation of this College on the scale and principles announced by the Prince of Wales as a fresh bond of union, and will rejoice to know that henceforth a musical education equal to that which they have hitherto been compelled to seek elsewhere, will be attainable in the mother country. A feature of this College, which I desire to impress again and again upon your attention, is that its doors will be open to all comers—that ability will be the only passport to the foundation, and that nationality will be no bar to the attainment of its advantages—this relates to the foundation. On the subject of paying pupils let there be no mistake. We have no desire to exclude earnest students who from circumstances or the pressure of competition are unable to obtain entrance on our foundation. Quite the reverse. We shall welcome them, whatever part of Great Britain or the world they may hail from; but we shall expect them to enter the College for the purpose of real study (hear, hear). They will have to go through a strict entrance examination; to pursue the same course and conform to the same rules in all respects as the foundation scholars, and thus show that their wish is not to take a few lessons in this or that department of music, but seriously to study the whole (cheers). Our object in the case of all pupils will be to raise the standard of musical education to that which is insisted upon in the best Conservatoires elsewhere; to make it systematic and complete. One word only I will add on this topic. To ensure the national success of the

College open to ability,

but only on strict examination.

Duke of Edinburgh.

most classical music, we must educate our hearers as well as our performers; and how can we do this more effectually than by introducing into our family circles, through the medium of cultivated amateurs, the practice of the highest music in its best and most attractive form? (Cheers.) The general objects of the College are such as I have described, but there are two principal branches of music, differing, it is true, widely in character, but each of great importance, the cultivation of which will, I hope, form a main feature in our educational system. These are—sacred music and dramatic music. Sacred music is at present the one class of music which, owing to the careful training of the Church and other religious denominations, and the religious instinct of the people, has obtained in this country a far wider influence than that of any other class. There is hardly a village in the United Kingdom in which the religious services do not testify to the innate love of music to be found in the English people, and the excellence which might be attained by a better and more complete instruction (cheers). This is one of the first wants I trust the College will supply. Our free foundation will encourage the love of music by holding out to every able choir the expectation that some one or more of its members may obtain a scholarship, conferring on the student the advantages of a free education, and in some cases of free maintenance, while the College will constantly maintain for the whole country a reserve of educated and competent teachers. The importance of this subject, however, I shall leave to the Archbishop of Canterbury, who supports me in proposing the resolution (cheers). Dramatic music will also demand the earnest attention of the College. Only recently I have been informed, by those best versed in the subject, that the fault of our English dramatic singers is that the hard necessity of earning their bread compels them to appear on the stage with immature faculties and without adequate training. The Royal College will, I trust, cure this defect by attracting those whose ability deserves the advantages which it offers, and by retaining them there till they have completed their education, The urgent want of such a College for the purposes I have named has been brought

Sacred music.

Dramatic music.

Duke of Edinburgh.

home to me by the many promises of support which I have received from the musical world on the understanding that dramatic teaching will not be neglected in our system of education (cheers). Before concluding this branch of the subject, I wish to express my own personal hope that the Royal College will not be a mere teaching institution, but will become a centre for groups of affiliated colleges, the members of which will, with the Council of the Royal College, form a musical Senate to which all questions of importance relating to music and musicians may be referred for determination (loud cheers). This may, perhaps, be deemed somewhat Utopian, but I do not despair of a time when the musical colleges throughout the country will ally themselves with the Royal College, and form a body united by a common tie and a general system (cheers). I will go one step further, though I do not conceal from myself that I am treading on somewhat delicate ground, and possibly touching on the honoured privileges of the Universities, yet I will express my personal hope that, as London is the chief city of the United Kingdom, so the Royal College should be the chief musical college, invested with the power of conferring musical degrees, and the source from which all musical honours should legitimately flow (cheers). In proposing the first resolution, it only remains, my lords and gentlemen, for me to express my hope that the Prince of Wales will be supported on the present occasion earnestly and faithfully (cheers). A large sum of money is required for our enterprise. England is rich, and ready at all times to forward a worthy national undertaking (cheers). Why should I say England only, when we are assured of the generous support of our Colonial brethren, and when we trust that our American cousins will not be behind in furthering the foundation of an establishment which may act as a home to their musical students on this side of the Atlantic (cheers). The representatives of many foreign countries are here also—we look to them in many cases as examples in our new enterprise, and I feel sure that their kind advice and co-operation will not be wanting when we have occasion to seek it (cheers). I will now read the resolution entrusted to me; it is as follows:—"That this

College to act as centre for affiliated colleges, and form a musical Senate,

and University.

Large sum of money required.

Meeting approves of the proposal to establish a Royal College of Music as a national institution, and undertakes that meetings shall be called throughout the country, and the utmost exertions used, individually and collectively, to forward the movement by obtaining the necessary funds for endowing a College of Music for the British Empire."

Duke of Edinburgh.

His Grace the Archbishop of Canterbury said:—Your Royal Highnesses, my Lords and Gentlemen, I consider it a very great privilege to be allowed to second the resolution proposed by the Duke of Edinburgh. His Royal Highness has said that I may be expected to say something as to the importance of music in reference to our religious worship. He has himself, in the few words which he has spoken on the subject, treated it so well that it is unnecessary for me to add to what he has said, and what, I am sure, all the members of this meeting already support. But one point, perhaps, I may dwell upon, which is this: Amidst those great diversities of opinion which exist amongst religious men in this free country, there is a wonderful power of uniting us together in this particular department of our worship, to which His Royal Highness has alluded. We could not very safely borrow each other's sermons, for we might become very unorthodox, nay, it would hardly do to use our forms of worship, without any discrimination, alike in all our places of worship; but this much good we are able to do, to use the same hymns, and to join in the same tunes, and thus music is really harmonious in uniting us together in the highest acts of our religious worship (applause). Therefore your Royal Highness will allow me to say that, not only as holding an important place in the Church of England, but as put forward by your kindness to-day as the representative of the Christianity of the country, I do feel that there is an important duty devolving upon all ministers of religion to assist your Royal Highness in this great work which you have undertaken, and which may be of great religious use, and heal many of those divisions which, unfortunately, separate us from one another (applause). Your Royal Highness has spoken of certain unfortunate people who are deaf to music. I am afraid I must class myself somewhat

Archbishop of Canterbury.

Power of union in music.

Duty of clergy to support the movement,

Archbishop of Canterbury.

among that number; but I do not think on this account I am the less entitled to appear here to-day. In fact, if it were only to be for musical people—really musical people—and you were to obtain subscriptions for your maintenance from them, I am afraid that the sum you desired to obtain might fail (a laugh). Therefore it is a very great advantage that you have some here who are not ashamed to acknowledge that they merely desire that music should prosper, although unfortunately Nature has denied to them the advantage of entering into its full enjoyment. But then there are the advantages which your Royal Highness spoke of, as to the general social advantages to be provided for the community by music. This must find an echo in the most unmusical mind; and therefore we all rejoice, even at that degree of progress which has been already made, in civilising our fellow-countrymen by those popular concerts which I am glad to see spreading; and who can tell how much of real moral good has been done through the influence of those various efforts which are but the beginning of the great work which your Royal Highness wishes to see brought to an accomplishment (cheers). Every man who is interested in education must, I think, be interested in music. Formerly, education was divided in three departments, one of which bore the name of music, and although it might have included under that name many things opposite from what we now call music, yet still there was a recognition there of the high place which it ought to occupy in the education of a civilised people. Hence the old universities have been encouraged to confer degrees in music; and perhaps your Royal Highness may not be aware that the humble individual who now addresses you has also the power of making a Doctor of Music (laughter). Of the many duties which I have to perform, that of creating a Doctor of Music is one of the most difficult, especially as I am afraid that were I to subject him to an examination by myself, many unworthy candidates would obtain that high honour (laughter). Therefore it is very desirable that there should be some body, as the Duke of Edinburgh has pointed out, which, being a centre of musical instruction, should also be the centre from which

and of those who are not musical.

Central musical body highly desirable.

musical honours proceed, and that therefore I should know where to come when I want to have my mind satisfied that a man is fitted for and worthy of the honour (cheers and laughter). Your Royal Highness, it has been stated in one of the speeches delivered at Manchester by one of your Royal brothers, that a great change took place in Germany in the course of the last 100 years from the introduction of the conservatoires of music. It may be a long time before we see the actual results of the great meeting which is brought together here to-day; but, after all, 100 years pass very rapidly in the history of a nation. Many of us here present can well look back half a hundred years, and if in the course of this country's history it shall be found that even a long time is required to produce the full fruits of the effort which is begun this day, we shall have no reason to regret that we have taken, in the practical manner pointed out by your Royal Highness, the furtherance of this great work, which must be most beneficial to the nation (applause).

Archbishop of Canterbury.

The Earl of Rosebery said:—May it please your Royal Highnesses, my Lords and Gentlemen, I do not doubt that you share very fully my surprise at my own presumption in addressing such an assembly, but I have been summoned to speak as representing the Lords Lieutenant of Counties on this occasion, and I find it difficult even then to account for my own position, because I am only one of the very least among the Lords Lieutenant, and I can only account for it on the supposition that as there is only one Lord Lieutenant in one county their sense of isolation prevents a feeling of harmony (laughter). In the second place I am more than unworthy as coming from a nation whose distinctive musical instrument—the bagpipe—requires, I will not say a patriotic, but I will say a discriminating ear for its enjoyment (laughter). I can only say that I speak under orders, and that I obey a summons, and that I, like all the assembly here before me, come at the summons of the Princes whose public spirit inspires this country. Sir, I have felt that music is one of those topics which it is easy to realise, but which it is difficult to speak about, and although not quite so unfortunate as His Grace the Right Rev. Primate who spoke last, I am yet one of those beings

Lord Rosebery; speaks as a Lord Lieutenant.

Lord Rosebery.

deemed unfortunate, yet not, I think, so unfortunate as they seem, who appreciate music without any scientific knowledge of it whatever. I think that under these circumstances we unfortunate beings have this consolation, that we derive all the possible enjoyment from music without suffering any of the exquisite tortures to which a more refined ear is liable (laughter). And, Sir, we have this further consolation—no mean one in my opinion—which is, that we are in harmony with the great mass of our fellow-countrymen. I know it is said a divine has written a book on the subject, and it is often said that the English are not a musical nation. Now, Sir, I venture to join issue on that point. I believe, and I am fortified in my belief by the testimony of Mr. Hullah—no mean authority on music (hear, hear)—that there is no nation more distinctively musical than this—no nation more appreciative of music, though not indeed musically instructed; and that is the want that this meeting is anxious to remedy. I think we can prove this by more than one reference, but I do not believe that anybody who has read the history of England for the last three centuries will deny that music and field sports have been the distinctive amusements of Englishmen all those times, and I do not believe that music would play so large a part in the literature of any unmusical nation. I would further urge that our sovereigns during those times, who so faithfully reflect and so largely influence national taste and the national feeling, have all been musical during that time (cheers). If we chose to go further back, we might go to the sovereign of distorted memory and appearance—Richard the Third—who is well known to have been a passionate musician. But to go no further back than Henry the Eighth—one of the most English of English sovereigns in his tastes and sympathies—we know he was a practised player upon the lute and the harpsichord; that he practised night and day; that he sang from music at sight; and that he was a composer of no mean order. Queen Elizabeth, of happy memory, sang with taste and feeling. James the First passed an Act in the Scottish Parliament for the better encouragement of musical instruction. Charles the First, the most artistic of English

English a musical nation.

Richard III.,

Henry VIII.,

Queen Elizabeth,

Lord Rosebery.

monarchs—it was under him that popular music flourished most in this country, and I take the fact from what I would call the social literature of those days—I mean the literature which reflects the manners and the feelings of Englishmen at the time. In the delightful letters of Howell you find constant references to what he calls the ravishing art of music, which at that time occupied the leisure of his friends. Then we come to the distinguished civil servant, Mr. Samuel Pepys, that exceptional civil servant, of high principle but immoral impulse (laughter)—who, as we know, gives a delightful picture of evenings spent in musical exercise. And last, though not least, I would cite, not a contemporary, but a very distinguished authority—in his delightful study of those days—John Inglesant—recently published, the author of that most interesting work seems, if I may say so, to be saturated himself with the spirit of the 17th century, and he points out in every page that Englishmen of that day delighted in music as a means of amusement, as a means of recreation, and as a means of improvement. It is said that in the 18th century music was not cultivated with the same fervour of devotion that it was in the 17th, but we cannot forget that we owe Handel to the House of Hanover, and that our ancestors were ready to tear their hair and their eyes out in contests over the comparative merits of Handel and Buononcini, the result of which contests still remains in a celebrated epigram of the day. And if we come even to our own benighted century, which is supposed to worship nothing but steam engines and the Stock Exchange (laughter), I think we may fairly say that a metropolis which keeps in constant and simultaneous operation two opera-houses, and a country which opens periodically its cathedrals for the stately purpose of sacred music, cannot be termed an unmusical country. I know it is said that this is music in high places, and that music is not shared in that respect by the millions, but I am not disposed altogether to endorse that view, because no one who has seen the crowd which surrounds a band of music on any holiday, or at any leisure moment, or who has witnessed the power which music in public worship exercises over the masses, can believe that we are altogether an un-

all cultivated music.

Mr. Pepys.

Large amount of music in London.

and taste for it.

Lord Rosebery.

musical nation. But at the same time much may be done, and I doubt not much will be done by this meeting to popularise music among the masses of our fellow-countrymen. It is in that view that I regard this meeting as of singular importance. It is, as I understand it, to take Music from the high places in which she is too much secluded, and to lodge her once more among the hearths and homes of the people of great Britain. And, Sir, if this meeting has accomplished no more than to do something to elevate our national spleen and lighten our national gloom, and raise and refine in some degree our national amusement, I do not think that you, Sir, will repent having summoned this meeting, nor you, gentlemen, for having co-operated in the formation of this college (cheers).

The Lord Mayor.

THE RIGHT HON. THE LORD MAYOR said:—May it please your Royal Highnesses, my Lords and Gentlemen, it is customary for the speaker to commence the subject by deprecating the position which he so unworthily holds. On this occasion I feel His Royal Highness has placed me in this position to speak to you as representing the first city in the British Empire, and therefore, however unworthy and however little my poor talents may be equal to the task, having taken the responsibility upon me, my best efforts are due both to His Royal Highness and to the audience which I have the honour to address. I feel that

This is a constitutional and patriotic effort;

a great constitutional and patriotic effort is being made by His Royal Highness, and he has spoken to this meeting with a constitutionalism and a patriotism for which the Royal Princes are so renowned. He has asked me to speak to you who come here from the various cities and towns of the land to take out the blot which may appear on the escutcheon of our country, that we are not so great in music as we are in literature and the sister arts of painting and sculpture. I have always found that the object for which I am asked to appear before the public is not oratorical. Happily for me I have not time to prepare set speeches, and therefore I never annoy by long orations (laughter). My object in addressing you is to urge upon my fellow-citizens of this country that from this centre of

The Lord Mayor.

England's prosperity, this great metropolis of London, shall spring up a bond of union throughout the country, and each of our towns and cities shall raise such a fund as may be worthy of the great Prince who has inaugurated it and worthy of the nation he represents. My appeal to you is this, that the towns and the cities of England are nothing if they do not act together. They are as pebbles on the seashore, which may rub against each other but can be of no use as a collective force unless they are in unison of action. Now I would ask the mayors and the other representatives of the cities, towns, and boroughs of England to combine with the metropolis upon this occasion to raise, as I said before, such a fund as shall be worthy of this occasion. So far as the Corporation is concerned, I think I may say this, that to the extent of their means (laughter) they will not be found wanting; and what I would suggest to my brethren who are here representing the provincial municipalities is that if they will do me the honour of meeting me before they leave town I shall be very happy to suggest to them some means by which a national feeling may be raised upon this great and important question (hear, hear).

he will urge the College on the provincial mayors.

His Royal Highness then put the resolution to the meeting, which was carried unanimously.

Mr. Gladstone proposes thanks to the Prince of Wales,

The Right Hon. W. E. Gladstone, who was received with loud and prolonged applause, said—Your Royal Highnesses, your Excellencies, my Lords, and Gentlemen, In obedience to the desire conveyed to me, I have very willingly risen to request you to pay a tribute to His Royal Highness the Prince of Wales for the part which he has taken on this occasion (cheers). I am to ask you to vote "That the thanks of this meeting be respectfully offered to His Royal Highness the Prince of Wales for having summoned this representative meeting, and for the promise which His Royal Highness has graciously made, that the establishment of the College shall be under his own immediate control and superintendence." My Lords and Gentlemen: Were it not irregular, I should have been inclined to suggest an amendment to my own

Mr. Gladstone.

motion, and to include within its terms the distinct acknowledgments of the meeting for the admirable address which has been delivered by His Royal Highness (cheers). However, adhering to the established order, I will refrain from seeking any more distinct expression of your sentiments than is conveyed in the resolution, and I do think, my Lords, that this is much more than a formal conveyance of our thanks (hear, hear). I believe that a very great service has been rendered by His Royal Highness, and by the members of the Royal Family, in the part which they have taken on this occasion; and the special epithet which I would use to describe my special meaning is that, above all, this has been, in my opinion, a timely service. The interesting speeches which we have heard have turned much upon a question that cannot but be of great interest to every Briton, namely, the question how far we are deprived by Nature or gifted by Nature with what may be called, in general terms, the musical faculty. I speak, your Royal Highness, of the musical faculty fully recognising the tone and sentiment expressed by yourself, that to attain to high excellence in music must be the gift of very few, and is generally the result only of a combination of liberal endowments from Nature with most laborious and most costly preparation. Now, I am bound to say that I take a sanguine view of the capacity of this nation for music (cheers). I believe that the reference to its condition three hundred years ago is no unfair or unmeaning reference in this connection. I do not hesitate to say, your Royal Highness, in looking back over the last half century that I have witnessed no change more remarkable among the many changes and the many developments which have marked that half century than the change in the sentiment, and, if I may so say, in the attitude of this nation with respect to music. His Royal Highness the Duke of Edinburgh has said, and has truly said, that you can now hardly go into a village church in the country without discerning in the services of the church signs of the appreciation of the people for music. But how stood the matter fifty years ago? Your Royal Highness, I must bear this testimony to our Nonconforming brethren, and to those of other religious persua-

believes warmly in the musical capacity of England.

Mr. Gladstone.

sions than our own, and I believe that music has always been with them a powerful instrument of cherishing the religious life (cheers). But with respect to the music in the congregations and churches of the Church of England fifty years ago, setting apart a very few, and setting apart the service of cathedrals, which still remained as a witness in behalf of better things, I cannot use any epithet weaker than one that may perhaps shock the meeting, when I say that the music in the ordinary churches of the Church of England fifty years ago was a disgrace to the country and to the religion it professed. I remember one particular case, not of an obscure village church, but of a village church hard by one of the ancestral mansions of this country, and where the benefice was held at the time by a member of the family that inhabited that mansion, and in which in utter despair of redeeming the music of the parish from its disgrace, the alternative adopted had been to extinguish it altogether, and the service of the Sunday morning proceeded from beginning to end without a note of music of any kind; and bad as that was, your Royal Highness, I do not hesitate to say, that it was far better than to be doomed to stand and suffer many of the grotesque performances which usually characterised the attempts of that period. Your Royal Highness, what was at that time the music of the metropolis and the country? The music of the metropolis was the enjoyment of—I will not say the higher class—but of a limited portion of the higher class. As to the middle class, and as to the masses of the country, they were entirely excluded from it, and a belief had gone abroad which I for my part conceived to be nothing else than a grovelling superstition that the musical faculty, the power of appreciating music, nay, even also some at any rate slight power of execution in music—the belief was that the musical faculty was absolutely the possession of a few isolated individuals, and that as to the masses of mankind, unless in the most vulgar forms, they had and could have nothing to do with it. Well, your Royal Highness, a name has been mentioned casually in one of the speeches of to-day which I will again repeat, because I think it deserves honour in this assembly. It is the name of Mr. Hullah (cheers).

state of music 50 years ago, in Churches,

and in London;

was then confined to higher classes.

Mr. Gladstone.

Those who are old enough like me to recollect Mr. Hullah, remember him as one not who earned the high distinction of enrolling his name in the illustrious list of great composers, but yet who rendered another service of not less importance, for he it was who I think first embodied and carried into effect as a practical conception the idea of which this meeting marks the growth and the ripeness, that music was intended not for the select individuals of a certain class, but for the instruction, the benefit, and the improvement of the whole masses of the nation (cheers). He carried musical instruction in its most popular form through schools of every description, and gradually laid the ground for familiarising the national mind with belief on which your Royal Highness is now wisely seeking to build the great Institution that you contemplate and without which belief the Institution would have been a hopeless and a visionary scheme. Therefore, your Royal Highness, it is that I venture to say that this meeting is above all things *opportune*. Fifty years ago all the knowledge that your Royal Highness has exhibited in your address, all the goodwill, all the tact, all the power and social influence that a person in your condition might have commanded would have been utterly thrown away in the attempt to hold such a meeting as the present, or if a matter of deference and compliments representative persons could have been gathered within these walls, yet the effort would have been a barren and unmeaning one. As it is now, the feeling for music has gone abroad through the people so that there is hardly any form in which it does not appear. I most gladly recognise the fact that there has been portions of the country more favoured than those to which I have referred as marking the general rule. In Yorkshire, in Lancashire, in Wales, I believe the cultivation of music has never languished, and the strong musical faculty of the people in those districts of the country has made them distinguished at all periods of our history; but that which was the position of a favoured few among the inhabitants of the land has now become a general characteristic of the population, and has entered everywhere into its habits. You know, your Royal Highness, the material with which to work. You appeal to us, you

Great services of Mr. Hullah.

This meeting eminently opportune.

Yorkshire, Lancashire, Wales, have led the way to great improvement.

Mr. Gladstone.

appeal to the remarkable assemblage of persons whom you have gathered together within these walls to provide you with the material means of setting on foot an institution for which all the living materials are already prepared in the actual condition of the country. This is the service that your Royal Highness has rendered, and which I for one most gladly recognise. I have watched this progress with great interest from its beginning to its end. I have seen the superstition to which I referred gradually fade away and melt into thin air. Music is now recognised as an essential part of the institutions of the country. In every village school music is an important and powerful instrument in the hands of the teacher. It has done much towards bringing about the remarkable change which may now be observed in our villages—that the child no longer trudges sulkily to school as was the old conception of work, but trips to it merrily, and with the expectation of deriving some pleasure as well as much benefit from the training that he is receiving. In these circumstances I am satisfied that your Royal Highness has exhibited an admirable judgment in the time as well as in the nature of the call which you make upon us, and I cordially with all my heart wish the scheme the success which I am firmly convinced it is destined to achieve. I beg to propose the resolution (loud cheers).

Sir Stafford Northcote.

THE RIGHT HON. SIR STAFFORD NORTHCOTE, who was received with cheers, then said :—Your Royal Highnesses, my Lords and Gentlemen, I rise and feel it is a great privilege and a great honour that I am allowed to rise to second the vote of thanks which has just been proposed. The Prime Minister has said that if he might have been allowed to add a few words to the resolution he would not only have thanked His Royal Highness for having summoned this representative meeting and for the promise which he has graciously made that the establishment of a college shall be under his own immediate control and superintendence, but that he would also have been glad to have proposed that the thanks of the meeting should be especially given to His Royal Highness for the address which he has this day delivered. I am sure we all share

Sir Stafford Northcote.

the feeling, but I think we might carry the sentiment even further. It has just been said in eloquent terms that the time is specially opportune for bringing this subject before the nation. That is true, but let us ask how comes the moment to be so opportune, and who are they that have been working to bring about this opportunity? We recognise the great merits and the great services of those who, like Mr. Hullah, have done so much to bring about a feeling in favour of music in the country. But we ought also, I think, to bear in mind this, that in the steps that have been taken towards the establishment of a more organised system of musical education, the Royal Family—His Royal Highness who is now in the chair, His Royal Highness the Duke of Edinburgh, His Royal Highness the Duke of Albany, Prince Christian, and others—have for years been labouring to bring these matters to a substantive point; and let me venture to say this, that we may date the exertions of the Royal Family even further back than that, and that we must carry back our minds to one who has been taken from us, but whose spirit has been renewed and kept alive amongst his illustrious sons (cheers). It has always seemed to me that in spite of the great work which the Prince Consort and other members of the Royal Family have done for the promotion of science and of art, we might compare the work that was done by them with that which has been done in former times and in other countries by other Royal Families for the encouragement of art in a sense most favourable to the action of our own Royal Family. We have heard and known instances in which there have been Kings and Sovereigns who have patronised art, who have collected professors of different kinds of art about their Courts, and who have by liberality, and judicious liberality, encouraged the professors of those branches of knowledge in which it is desirable to promote it, but that which the Prince Consort has done, and that which His Royal Highness desires to do, and which they have been labouring to do, is to promote art and science amongst us, not by the patronage of particular professors, but by bringing the people themselves to appreciate what has been done, and teaching them to educate themselves

Exertions of the Royal Family,

and of Prince of Wales to make the people educate themselves.

(cheers). And then, when the proper time has come, when the work has made some progress, when the labours of those who are endeavouring to promote these important branches of education are far advanced, then they have seen the right time to move. As the Prince Consort saw in 1851, in respect to another movement, so we have seen from time to time that they have discerned when the moment has come, and they have been able to say—"the hour has come and the man." I observe that those who have been speaking have generally endeavoured to bring some little contribution from their own experience, and I suppose we all of us, whether we are ignorant or otherwise of music, have had some experience more or less confirmatory of what has been said by the Prime Minister as to the very great advance of musical education and musical feeling among the people of late years. I come from a county where I know—in parts of it at all events—that there have been singular and even ludicrous illustrations of the depth of ignorance to which our people have fallen in this matter. I know in some of the outlying parishes of Devonshire an old story that used to be told, one with which my family were connected, and in which one of my relations used to live, of an old lady highly respected, who went by the name of Madam ——, that the music was given out in church by the clerk thus:—"Let Madam and I sing to the praise and glory of God" (laughter). I remember another case in which—when some greater progress had been made towards congregational singing that it was not quite as perfect as could have been desired—it is on record that the clerk addressed the choir and exhorted them to abide by the words and let the tune take its course (laughter). But even in those dark parts of the country there have been curious evidences that at one time or another music has been more widely diffused than it seemed to be. I remember being struck some years ago when present at a party of villagers and persons of the peasant class, hearing a number of songs that were of the most unedifying style of musical composition, though they were very harmless in matter. One of them, however, was a short song, produced evidently during the days, or shortly after the

Sir Stafford Northcote.

Music in Devonshire in former times.

Sir Stafford Northcote.

days of King Harry, who was the subject of the song, and there was great beauty about it, and it came in like a gem in the middle of a great mass of pebbles on the shore. Where it came from nobody knew, neither did they know how it had been handed down to them, but it had always been kept up amongst them as the record, so it seemed to me, of a better time which remained as a sort of waif and stray in a village that musically was otherwise utterly barren. I say, no doubt, the material is there if only you can bring it to account. In our county, bad as we were, we are now making the greatest possible advance. I see villages improving their choirs. I see villages continually meeting to compete with other villages in choral music, and there is evidently a growing feeling and a desire that all this vapour, which is so diffusing itself over the people, should be gathered together as they say of an orator—that he gathers the sentiment of his audience which is in vapour, and returns it to them in the flood; so it is with the work in which we are now engaged, and which in the hands of His Royal Highness, and under his personal supervision, I cannot doubt will be brought to a successful issue. It is not only because he sees the moment has come, and has called together those who are the representatives of the different parts of the kingdom, but it is also because of the personal promise he has made that he will give his personal attention to this matter that we look upon it with so much hope. We look upon it with hope on two grounds; we are sure that His Royal Highness would not have made that promise unless he had seen that the time had come and that the means were available, and that they were such as to attain the object; and we further feel sure that in hands like his it will prosper as many other matters have done that we have seen His Royal Highness engaged in in this country, in the neighbouring country and elsewhere, and as the result of which we know that the interests of art, here and abroad, has prospered. I join heartily in the vote of thanks to him (cheers).

Present improvement,

and prospect of more, under the personal care of the Prince of Wales.

Mr. Gladstone put the resolution, which was carried with enthusiasm.

His Royal Highness in replying said—My Lords and Gentlemen, I cannot sufficiently thank the Prime Minister for the kind way in which he has proposed this resolution, which has also been so kindly seconded by Sir Stafford Northcote, and you for the way in which you have been kind enough to receive it to-day. I need hardly tell you that I have taken the chair at this meeting with the greatest possible pleasure, and it is for me to return you all my most sincere thanks for the support you have given me to-day, and for having come, I know many of you, such long distances, which proves to me also that you have the interests of this great and important subject at heart. I have had the great pleasure as you have had of listening to most interesting and able speeches. After everything that has been said with regard to music, its culture and its education, the subject has been so thoroughly exhausted that it would I know be out of place on my part if I were to say anything further. I only trust and hope that from what you have heard to-day you have all come to the unanimous conclusion that the establishment of this College of Music, will do much for the education of music throughout the length and breadth of the land. I only trust that you have come to the conviction that it is a subject worthy of your support, and that those who represent the great provincial municipalities will be able to interest their fellow-townsmen on their return in the subject which has been discussed to-day. Before sitting down I wish to say that amongst the many letters I have received with subscriptions of various kinds, I was much touched by an anonymous one which is worded in the following terms, and which I only received on entering the Hall to-day:—"£50 has been sent for the Royal College of Music from one whose earliest recollection is the singing of the National Anthem on the occasion of the coronation of the Queen, when, as a poor lad, he joined in the procession of Sunday School children, in grateful and revered memory of the Prince Consort and in gratitude for the long and peaceful reign of Her Majesty." (Loud cheers.)

Reply of Prince of Wales.

Interesting anonymous letter.

The meeting then broke up.

3.

SPEECH of HIS ROYAL HIGHNESS THE DUKE OF CONNAUGHT at a Meeting of Merchants, Bankers, and others belonging to the City of London, held at the Mansion House, March 20, 1882—the Right Honourable the Lord Mayor in the Chair.

His Royal Highness was attended by Lord Charles Bruce, M.P., Sir Philip Cunliffe Owen, Mr. Grove, the Director, and Mr. Charles Morley, the Hon. Secretary of the College, and spoke as follows:—

Duke of Connaught.

I am glad to see so large a body of the chief citizens of this, the chief city of the world, assembled here to-day to promote the advancement of Music in the British Empire. No more convincing testimony can be given of the national importance of the object we have in hand than is afforded by the presence here to-day of the gentlemen I see around me, the chosen representatives of the practical energy and the world-wide influence of British commerce and British culture.

College not only a School of Music, but a Conservatoire, and University.

The objects of the Royal College, its constitution, its branches of foundationers and non-foundationers, were fully explained by the Prince of Wales and the Duke of Edinburgh at St. James's Palace. They showed that the College would supply two great educational wants—one, the gratuitous education and in some cases the maintenance of poor and deserving students; the other, the instruction of paying pupils in music of the highest class. The Prince of Wales said he hoped for something beyond a mere school of music in the Royal College, namely, a Conservatoire. The Duke of Edinburgh added some significant observations on the value such an institution might be by forming the centre of a group of affiliated colleges, each having its own school and separate system of education, but united federally, so to speak, with the Royal College, and ruled over by a musical senate consisting of members selected from the affiliated colleges and the Royal College. Now it is on this, the University aspect, so to speak, of the College, that I have, at the request of the Prince of Wales, undertaken to say a few words to-day.

Duke of Connaught.

It may possibly be thought by those who judge hastily of our scheme, that its effect will be to centralise music in the metropolis, or, in other words, to drain the country in general of musical genius, in order to maintain a constant supply in London. Now almost the exact converse of this proposition is what we intend. Our objects are not metropolitan, are not provincial, but national and imperial. We desire to create an institute in London, which is to be a source or reservoir from which music may circulate throughout the whole body of the Empire. We select London naturally, as the only place in which the best tuition, the best concerts, the best opportunities for display can be found, but we desire and intend that the young musician who comes from Manchester or Birmingham, from Scotland or Wales, from Canada—nay, as we hope, even from Australia—to London to be freely educated, will return to his early home and take thither the fruits of his London training, with a power and an inclination to instruct and benefit those around him. That such has been the effect of the Training School at South Kensington during its short-lived existence, I have heard on the authority of a Liverpool gentleman well acquainted with the facts, who states that a most beneficial influence in favour of music has been exercised on distant parts of England by the return there of students who were brought up for instruction to London.

Will form a central source for supplying the whole Empire.

College to connect itself with Local Schools, and form Musical Senate,

But I have digressed somewhat from the scheme of federation which I mentioned above. We propose that the Council of the College should make a plan for connecting itself with, I hope, the Royal Academy of Music, and also with every good school of music in the British dominions, and that a musical Senate should be constituted to which all those schools should contribute representatives. The Senate would, like the Medical Council, meet periodically in London, at the Royal College, and would regulate a general system of examination for the whole group of schools, and fix a standard of excellence in accordance with which certificates of competency, and, as I venture to hope and expect, musical degrees, will be conferred. Nothing can be more desirable than to have an exact measure by which the value of a certificate or

meeting periodically, and regulating examinations, degrees, &c.

Duke of Connaught.

diploma may be ascertained. We all know the difference in the status of M.D. as conferred by the great schools of medicine in the United Kingdom and the Continent, and its value when procured by the payment of money in certain foreign countries which I need not particularise.

And forming a bond of union in the musical world.

Now this will be the primary university object, so to speak, of the College—to affiliate the musical institutions in the country; to procure by such affiliation a body of examiners beyond suspicion for ability and fidelity; and to create a common bond of union in the musical world. Another object of affiliation will be to help the affiliated colleges in giving concerts, and generally to combine in a common interest, though in diverse places, lovers of music throughout the nation and the Empire.

I have now trespassed too long on your attention. I thank my Lord Mayor for the opportunity he has given to me of addressing this meeting. I thank you, gentlemen, for the attention with which you have heard me. I rely with confidence on your liberality and your patriotism to support the Prince of Wales in founding an institution the benefits of which will extend throughout the United Kingdom, and, beyond the United Kingdom, as I hope and believe, throughout the British Empire.

4.

A large number of influential gentlemen connected with the Colonial Empire were invited by His Royal Highness the Prince of Wales to meet him at Marlborough House on Thursday, March 23, 1882, to consider what steps should be taken to enlist their sympathy and support in favour of the Royal College of Music as an institution for the benefit of all portions of the Empire without exception.

His Royal Highness then delivered the following address:—

The Prince of Wales.

You are doubtless aware of the efforts at present being made to establish a Royal College of Music—a work which, I venture to think, is one of national importance.

Prince of Wales.

It is intended to place the institution on a broad and liberal basis; that its advantages shall not be confined to residents of the United Kingdom, but be open to our fellow-subjects in all parts of the Empire; and the gratuitous education of scholars, selected by competition on the claim of merit only, will be one of its principal features.

The scheme has been received with marked favour throughout the United Kingdom, but I should consider it wanting in one of its main objects if I did not succeed in enlisting the sympathy and co-operation of our fellow-subjects residing in the Colonial portions of the Empire.

I have on so many occasions experienced the advantages of their ready and earnest concert in promoting schemes of public utility in relation to material progress, that I have some confidence they will exhibit the like friendly rivalry in furthering our efforts in favour of an elevating pursuit, which in all ages and among all communities has exercised no slight influence on national character, and the promotion of which may constitute a bond tending to unite us as strongly in sentiment and feeling as we now are in loyalty and material interest.

For these reasons I was anxious to meet as many of the leading gentlemen connected with the Colonies as might now be temporarily in London, as well as those who permanently reside here; and I am gratified at the readiness with which so many of you have acceded to my invitation.

Attaches much importance to Colonial co-operation.

My object is partly to make it understood how much importance I attach to the element of Colonial co-operation and sympathy, not only as affecting the immediate success of the work, but bearing on the higher objects of national unity, by inspiring among our fellow-subjects in every part of the Empire these emotions of patriotism which national music is calculated so powerfully to evoke.

I further desired to apprise you of the steps which had been and were being taken to carry out this purpose.

Steps taken.

Immediately after the Meeting at St. James's Palace I directed that full reports of the proceedings should be prepared, with the view of transmitting them to Lord Kimberley, the Secretary of State for the Colonies, to be

Prince of Wales.

forwarded by him for the information of the Governments of the various Colonies, in the hope that the goodwill of these Governments might be attracted in our favour, and such public encouragement afforded as they might feel it becoming to extend.

It seemed doubtful, however, whether an official communication of this character was calculated to accomplish the full object we had in view, viz. to stimulate popular feeling and sympathy among our Colonial fellow-subjects.

Appeal.

It was thought that such an end might be better attained by a direct appeal to themselves and by a more general distribution of the reports of our proceedings among the various institutions, religious bodies, heads of municipalities, and leading persons in the Colonies.

Letter.

I accordingly propose to supplement this communication by a further letter, and to send a sufficient number of copies of our proceedings to meet the necessary requirements, for transmission to the Colonies.

I am not insensible to the engrossing nature of the pursuits of Colonial life, nor to the claims which material interests have on young communities. We must all recognise with pride and admiration how much the enlightened enterprise and perseverance of our Colonial fellow-subjects have already contributed to the greatness and wealth of the Empire; and I am far from suggesting any relaxation of these efforts.

Benefit to Colonies.

My purpose is to provide for the leisure hours which must come to the busiest among us—no matter where we live or what sphere of life we occupy—an elevating source of enjoyment, which is at the same time calculated to strengthen those emotions that have so much influence in perpetuating a common love of country.

Letter to Lord Kimberley.

I have endeavoured in my further letter to Lord Kimberley to convey fully the object I have at heart, and although its terms are in some measure a repetition of what I have now stated to you, I think it well you should be apprised of its contents:—

"My Lord,

"I am anxious that no possible steps should be omitted which may be calculated to bring the proposal to found a

Royal College of Music under the favourable notice of Her Majesty's subjects in the Colonies. Prince of Wales.

"It appears to me that the communication which I request you in the accompanying letter to be good enough to transmit for the information of the Governments of the various Colonies, might advantageously be supplemented by a somewhat more general distribution within these Colonies of the proceedings which have taken place here in connection with the movement. Letter to Lord Kimberley.

"The objects of such distribution would be to awaken public interest among all classes of Her Majesty's subjects more thoroughly than even proposals on the part of any of the Colonial Governments to extend their practical aid are calculated to do.

"I have therefore directed further copies of these proceedings to be transmitted to you, and would again request that you will be good enough to forward these further copies for distribution among such religious or educational institutions, Municipal or other Public Bodies, or private persons in the various Colonies as may be thought most likely to help the project.

"I trust that the efforts now being made here may meet with general support on the part of the Clergy of all denominations in the Colonies, and that they, as well as the Heads of Colleges and Municipal Bodies, may interest themselves in their several localities to make known the advantages offered by the establishment of the Royal College of Music, and especially that all these advantages (including free instruction) will be open as unreservedly to Her Majesty's Colonial subjects as to those residing in the United Kingdom.

"Her Majesty's Colonial subjects have indeed already shown that the possession of musical talent exists among them in as great a degree as in any other nation, for they may claim with pride that they have produced one of the most accomplished vocalists of the present age.

"I have in past years had occasion in many ways—especially through the medium of the various International Exhibitions over which I have presided—to notice the manifold benefits which have resulted from the combined action of the Colonies and the Mother Country

Prince of Wales.

Letter to Lord Kimberley.

in the development of commerce and the advancement of industrial and other material interests, and I cannot but think that the friendly rivalry of all portions of the Empire will not now be wanting in the effort to cultivate a refined and elevating pursuit which in all ages and among all nations has exercised so important an influence on national character, and done so much to strengthen the common love of country.

"I have the more confidence in making this appeal from the readiness and public spirit which the Colonies have always evinced to promote every object tending to strengthen the ties that now so happily unite us.

"Your Lordship will, I am sure, be glad to learn that I have had the advantage of communicating with a number of gentlemen resident in several of the Colonies, who are temporarily in England, as well as with former Colonists permanently residing here, and they have kindly undertaken by their individual exertions to further the present more extended movement, which I trust will also meet with your Lordship's encouragement and approval.

"I have the honour," &c.

ALBERT EDWARD, *P.*

I have no doubt but that the different Colonial Governments will exercise a judicious discretion in the use of these papers, and that we may rely on their hearty co-operation and support in applying them to the best advantage.

Co-operation desirable.

If there are any gentlemen present who may think themselves warranted by their connections with the Colonies in aiding to insure a friendly reception of my communication there, it will be a source of gratification both to me and my colleagues to view such efforts, so entirely in unison with our own, and to welcome them as fellow-workers in the same cause.

I have thus endeavoured to place before you the object we have in view, and the means by which we hope to accomplish it, and I trust you will find both worthy of your support.

The Prince trusts to the

I do not, therefore, presume to indicate the precise course which it might be expedient to adopt in any of the

Prince of Wales.

zeal of the Colonists themselves.

Colonies, believing that this had better be left to the practical sagacity and zeal of our friends there, who must be considered to have the best knowledge of what plans are most calculated to ensure local success. I have, however, thought that a brief reference to some of the steps which are contributing to our success here, as well as an enumeration, in a comprehensive form, of some of the advantages which the College offers to Colonists, might be attended with advantage, and, at all events, serve as a groundwork for their operations.

I have, accordingly, directed a memorandum in that sense to be prepared, which will be forwarded, with the other papers, to the proper quarter.

In conclusion, I cannot but again express my cordial thanks to the many gentlemen connected with the Colonies who have favoured me with their attendance to-day, and repeat the expression of my hope, not unmixed with a large measure of confidence, that your encouragement and help may not be withheld from an undertaking which may, I trust, in the fulness of time prove to be one more of the many fibres in the silken cord that binds the mother country to her Colonial offspring.

I would finally say that we shall be most happy to receive any practical suggestion from our Colonial friends either here or resident in the Colonies, and that they may communicate either personally or by letter with the Honorary Secretary, Mr. Charles Morley, 1, Buckingham Gate, S.W.

He will gladly supply any gentleman with copies of the various proceedings to which I have referred, as well as of those which properly arise out of this day's meeting.

Lord Kimberley.

Lord Kimberley said that at the request of His Royal Highness he had undertaken to say a few words on the subject. He had the misfortune not to be musical himself, and there were probably others in the room who shared this defect with him; but there were as many in the Colonies as at home who valued and practised the art, and he was sure that it would be of interest to them if he mentioned one or two practical ways in which they might forward this very important movement. It would be in

Lord Kimberley.

Scholarships may be founded

by Government, and by individuals.

Is himself willing to give assistance.

the power of any Colony to found one or more Scholarships in the College for the advantage of natives of that Colony, which might be competed for under proper examinations, and would entitle the successful scholars to maintenance and tuition in the College at home. These scholars, at the expiration of the course, would return to their native Colony and then become centres of musical instruction there. This might be done by the Governments of the Colonies. But private individuals also might be willing to found Scholarships, and thus have the nomination of students from the Colony to which they belonged. Or they might contribute to the general subscription fund in the same manner in which many persons were doing here. The object of this meeting was to bring before the Colonial portion of the Empire a great educational movement, in reference to an art of which all acknowledged the benefits, but which had not till now received its proper place in public education. He was glad to be able to assist it, and would be willing to forward papers and information; but the response must be spontaneous on the part of the Colonies themselves.

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